



HORIZON
2020

EUROHERIT

Project reference: 636177

Funded under: [H2020-EU.1.1.](#)

Legitimation of European cultural heritage and the dynamics of identity politics in the EU

From 2015-09-01 **to** 2020-09-01, ongoing project

Project details

Total cost: EUR 1 339 755	Topic(s): <ul style="list-style-type: none">• ERC-StG-2014 - ERC Starting Grant
EU contribution: EUR 1 339 755	Call for proposal: ERC-2014-STG
Coordinated in: Finland	Funding scheme: ERC-STG - Starting Grant

Objective

The problematic of transnational cultural heritage has become topical in a new way in Europe with the utilization of the idea of heritage for political purposes in the EU policy. Since the turn of the century, the EU has launched or jointly administered several initiatives focusing on fostering the idea of a common European cultural heritage. The heritage initiatives are the EU's 'technologies of power' aiming to legitimate and justify certain political ideas and ideologies, such as European-wide identity politics and the cultural integration in Europe. However, the politics, discourses, and practices of heritage—and of transnational heritage in particular—are often intertwined with contentions over its symbolical and factual ownership, meanings, and uses. The project investigates the EU as a new heritage agent and its heritage politics as an attempt to create a new trans-European heritage regime in Europe: How does the EU aim to create common European cultural heritage in a politically shaking and culturally diversified Europe, and what kind of explicit and implicit politics are included in its aims? The project will focus on the legitimation processes of European cultural heritage at different territorial levels and the power relations formed in the processes between diverse agencies. The academia still lacks a comparative empirical investigation on the politics and practices of trans-European cultural heritage and the theoretical discussion on the role of the EU in them. The project aims to respond to this lack with a broad comparative empirical research including cases from various parts of Europe, penetrating different territorial scales (local, regional, national, and the EU), and theorizing cultural heritage from a multisectional perspective (stressing its concurrent use in diverse societal domains and discourses). The project participates in a critical discussion on the current identity and integration politics and policies in the EU and Europe.

Coordinator

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CULTURALBASE

Project reference: 649454

Funded under: [H2020-EU.3.6.](#)

Social Platform on Cultural Heritage and European Identities

From 2015-05-01 to 2017-05-01, ongoing project

Project details

Total cost: EUR 1 039 266,24	Topic(s): <ul style="list-style-type: none">REFLECTIVE-9-2014 - Social Platform on Reflective Societies
EU contribution: EUR 998 646	Call for proposal: H2020-REFLECTIVE-SOCIETY-2014
Coordinated in: Spain	Funding scheme: CSA - Coordination & support action

Objective

Through a comprehensive perspective that includes the most relevant social and political connections, the project aims to address the proposed topic from a double standpoint, namely, an analytical as well as a public policy perspective. We start from the idea that since the second half of the last century culture has experienced a profound mutation, through which its position and role in the social dynamics have been transformed. Whereas it was previously confined to a purely superstructural position, it now constitutes an essential basis of today's society. In the context of cultural digitization and globalization the entire cultural ecosystem has changed, which has radically altered - and at the same time, intensified - the relationship between cultural identity, cultural heritage and cultural expression. This transformation has occurred both at the level of the professional cultural sector as well as in society as a whole. The new challenges and the new potential of culture, where these three pillars - cultural identity, cultural heritage and cultural expression - intertwine, will be considered in the work of the platform along three axes:

1. Cultural memory
2. Cultural inclusion
3. Cultural creativity

These are designed to research debates relating to heritage in the institutions and practices of cultural memory; how the focus on diversity and inclusion impacts on the practices of memory institutions, including on stakeholders and networks; what this reconfiguration contributes to new or post-national oriented narratives about identity and European values; and how heritage, cultural diversity and creativity relate in the context of huge cultural transformations such as the ones represented by digitization and cultural globalization.

Coordinator

UNIVERSITAT DE BARCELONA
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Spain

EU contribution: EUR 224 425

Participants

UNIVERSITY OF SUSSEX
United Kingdom

United Kingdom

EU contribution: EUR 146 500

KOZEP-EUROPAI EGYETEM
Hungary

Hungary

EU contribution: EUR 81 250

UNIVERSITY OF GLASGOW
United Kingdom

United Kingdom

EU contribution: EUR 87 988

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Italy

Italy

EU contribution: EUR 162 480

UNIVERSITE PARIS I PANTHEON-SORBONNE
France

France

EU contribution: EUR 128 503

FUNDACIO INTERARTS PER A LA COOPERACIO CULTURAL INTERNACIONAL
Spain

Spain

EU contribution: EUR 167 500

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ICH-Bildung

Project reference: 661385

Funded under: [H2020-EU.1.3.2.](#)

The Impact of Intangible Cultural Heritage (ICH) in formal, non-formal and informal education and its contribution to the Key Competences for Lifelong Learning in the EU Reference Framework

From 2015-05-01 **to** 2017-05-01, ongoing project

Project details

Total cost: EUR 195 454,8	Topic(s): <ul style="list-style-type: none">• MSCA-IF-2014-EF - Marie Skłodowska-Curie Individual Fellowships (IF-EF)
EU contribution: EUR 195 454,8	Call for proposal: H2020-MSCA-IF-2014
Coordinated in: United Kingdom	Funding scheme: MSCA-IF-EF-CAR - CAR – Career Restart panel

Objective

Europe's Intangible Cultural Heritage – the skills, music, dance, drama, gastronomy, festivals, crafts, etc which have been passed from one generation to the next – is a hugely important economic and social resource. Yet this aspect of cultural heritage is poorly researched. 'ICH-Bildung' proposes to redress that balance and study the Impact of Intangible Cultural Heritage (ICH) in formal, non-formal and informal education and its contribution to the Key Competences for Lifelong Learning in the European Reference Framework.

The project will consider the wider European policy debates on Cultural Education how they can be oriented to ICH education; explore social and economic indicators to measure the impact of ICH education of both individuals and communities; and explore methods for measuring the contribution of ICH experiences to education, covering quantitative and qualitative methods, across social and economic areas.

A prestigious multi-disciplinary, international consortium has been gathered to support ICH-Bildung including: UNESCO (France) which has an ICH department; the French Centre for ICH at the World Cultures Institute (CFPCI); the Friedrich-Alexander-University Erlangen-Nuremberg, Germany (FAU) which holds the UNESCO chair in arts and culture in education; the Tartu Environmental Education Centre, Estonia (TEEC) and the Cultural Informatics Research Group – University of Brighton (UoB) which provides considerable experience in the area of modelling the impact of cultural heritage. Each partner belongs to a different educational setting – formal, informal and non-formal.

Modelling the impact of ICH will raise awareness about the potential value of ICH to European society and allow organisations working with ICH to gain greater clarity regarding the contribution of ICH to education and society.

Coordinator

UNIVERSITY OF BRIGHTON
United Kingdom

United Kingdom

EU contribution: EUR 195 454,8

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Permalink: http://cordis.europa.eu/project/rcn/196090_en.html

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RES.CO.PART

Project reference: 657050

Funded under: [H2020-EU.1.3.2.](#)

Research Consultation and Participation:developing a tool for managing cultural heritage and landscape

to 2017-05-01, ongoing project

Project details

Total cost: EUR 183 454,8	Topic(s): <ul style="list-style-type: none">MSCA-IF-2014-EF - Marie Skłodowska-Curie Individual Fellowships (IF-EF)
EU contribution: EUR 183 454,8	Call for proposal: H2020-MSCA-IF-2014
Coordinated in: United Kingdom	Funding scheme: MSCA-IF-EF-ST - Standard EF

Objective

This project aims to devise and implement a new tool for the sustainable management of cultural heritage. The RES.CO.PART tool will promote the efficient involvement of communities as stakeholders in decision-making processes for the management of cultural heritage in landscape. It will combine interdisciplinary methods of spatial analysis (especially Geographic Information System (GIS) based Historic Landscape Characterisation (HLC)) in a new way with research practices from cultural anthropology. The tool will help bridge the gap between theoretical appreciations of cultural heritage and the management practices that are actually applied on site. The tool will be developed through practical case-studies in two contrasting communities, Naxos in the Aegean Sea (Greece) and part of the East Devon 'Area of Outstanding Natural Beauty' (AONB) (UK).

To implement this project, Dr Stelios Lekakis will move from Greece to Newcastle University in the UK, undertaking systematic training in GIS-related methodologies and especially the HLC tool, along with related skills in the visualisation of results for the public. The project results will be disseminated through a specifically designed open platform. To create this, he will also be trained in the process of building a digital, open-access tool for the collection and communication of relevant data by interested stakeholders.

Coordinator

UNIVERSITY OF NEWCASTLE UPON TYNE

United Kingdom

United Kingdom

EU contribution: EUR 183 454,8

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Permalink: http://cordis.europa.eu/project/rcn/195384_en.html

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HORIZON
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HERITAGE

Project reference: 639564

Funded under: [H2020-EU.1.1.](#)

Cultural Heritage and Economic Development in International and European Law

From 2015-05-01 to 2018-05-01, ongoing project

Project details

Total cost: EUR 485 137,5	Topic(s): <ul style="list-style-type: none">• ERC-StG-2014 - ERC Starting Grant
EU contribution: EUR 485 137,5	Call for proposal: ERC-2014-STG
Coordinated in: United Kingdom	Funding scheme: ERC-STG - Starting Grant

Objective

Can states promote economic development without infringing upon their cultural heritage? Although economic globalization and international economic governance have spurred a more intense dialogue and interaction among nations - potentially promoting cultural diversity and providing the funds to recover and preserve cultural heritage - these phenomena can also jeopardize the cultural wealth of nations. Trade in cultural products can lead to cultural homogenization and even to cultural hegemony. In parallel, foreign direct investments have an unmatched penetrating force with the ultimate capacity of changing landscapes and erasing memory. At the same time, the increase in global trade, economic integration and foreign direct investment has determined the creation of legally binding and highly effective regimes that demand states to promote and facilitate trade and foreign direct investment. Has an international economic culture emerged that emphasizes productivity and economic development at the expense of cultural wealth? Does the existing legal framework adequately protect the cultural wealth of nations vis-à-vis economic globalization? Could existing mechanisms in international and European law constrain negative effects of globalization?

HERITAGE aims to map the interaction between economic globalization and each specimen of cultural heritage - world heritage, cultural diversity, intangible cultural heritage, indigenous heritage and underwater cultural heritage - in international and European law by investigating the relevant case law before international courts and tribunals. The study adopts an interdisciplinary approach; the relevant cases will be investigated in consideration of both their legal and cultural relevance. The main outcome of this research project will be a monograph written by the principal investigator to be published by a major international publisher; and a number of articles to be published in major international journals.

Coordinator

LANCASTER UNIVERSITY
United Kingdom

United Kingdom

EU contribution: EUR 485 137,5

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Permalink: http://cordis.europa.eu/project/rcn/193660_en.html

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CHINACREATIVE

Project reference: 616882

Funded under: FP7-IDEAS-ERC

From Made in China to Created in China - A Comparative Study of Creative Practice and Production in Contemporary China

From 2014-09-01 **to** 2019-08-31, ongoing project

Project details

Total cost: EUR 1 947 448	Topic(s): <ul style="list-style-type: none">• ERC-CG-2013-SH5 - ERC Consolidator Grant - Cultures and Cultural Production
EU contribution: EUR 1 947 448	Call for proposal: ERC-2013-CoG
Coordinated in: Netherlands	Funding scheme: ERC-CG - ERC Consolidator Grants

Objective

"With its emergence as a global power, China aspires to move from a "made in China" towards a "created in China" country. Creativity and culture have become a crucial source for innovation and financial growth, but are also mobilised to promote a new and open China to both the citizenry as well as the outside world. They are part of what is termed China's "soft power." What does creativity mean in the context of China, and what does it do? When both the state and profoundly globalised creative industries are so deeply implicated in the promotion of creativity, what are the possibilities of criticality, if any? Whereas creativity has been extensively researched in the fields of psychology, law and neurosciences, scholarship in the humanities has by and large side-tracked the thorny issue of creativity. Yet, the worldwide resurgence of the term under the banner of creative industries makes it all the more urgent to develop a theory of creativity. This project understands creativity as a textual, a social as well as a heritage practice. It aims to analyse claims of creativity in different cultural practices, and to analyse how emerging creativities in China are part of tactics of governmentality and disable or enable possibilities of criticality. Using a comparative, multi-disciplinary, multi-method and multi-sited research design, five subprojects analyse (1) contemporary art, (2) calligraphy, (3) independent documentary cinema, (4) television from Hunan Satellite TV and (5) "fake" (shanzhai) art. By including both popular and high arts, by including both more Westernized as well as more specifically Chinese art forms, by including both the "real" as well as the "fake," by studying different localities, and by mobilising methods from both the social sciences and the humanities, this project is pushing the notion of comparative research to a new level."

Principal Investigator

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Subjects

[Scientific Research](#)

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Permalink: http://cordis.europa.eu/project/rcn/191352_en.html

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NOSTALGIAFUTURE

Project reference: 330813

Funded under: FP7-PEOPLE

Nostalgia for the future: transnational belonging as a socio-cultural resource in Europe's eastern peripheries

From 2013-04-01 to 2015-03-31, ongoing project

Project details

Total cost: EUR 309 235,2	Topic(s): <ul style="list-style-type: none">FP7-PEOPLE-2012-IIF - Marie Curie Action: "International Incoming Fellowships"
EU contribution: EUR 309 235,2	Call for proposal: FP7-PEOPLE-2012-IIF
Coordinated in: United Kingdom	Funding scheme: MC-IIF - International Incoming Fellowships (IIF)

Objective

"Since the collapse of the Iron Curtain, nostalgia communities along Europe's eastern peripheries have been able to re-assert their transnational belonging in personally rewarding and socially beneficial ways. Through their homeland associations, private networks and NGOs, they have participated in collaborative cross-border activities in a range of sectors, including humanitarian aid, public health, environmental protection, tourism, heritage and arts. These activities point to a gradual, yet significant cultural shift within the traditionally backward-looking social groups, until recently primarily concerned with demanding justice for past injuries. Drawing on disciplines including cultural anthropology, history, human, cultural and political geography, "NostalgiaFuture" will map, document and contextually explain the involvement of two nostalgia communities - the Finns from ceded Karelia, and the Italians from Istria, Venezia-Giulia and parts of Dalmatia - in grassroots cross-border encounters and cooperative initiatives over the last two decades. In doing so, it will also develop greater understanding of the way heritage - both tangible and intangible - has the potential of either contributing to, or hindering the development of a culture of tolerance necessary for further cross-border integration. Findings from the two case studies will be compared and contrasted, generating insights that would not be possible if these areas were investigated separately. With Finland currently making headway in intensifying cultural exchanges with Russia, and Croatia set to join the EU in 2013, the project captures a moment in the history of European borderlands, when significant changes are on the horizon. The project will establish high quality international research links between Australia and select European and regional universities. Cross-institutional collaborative research, graduate student exchanges and long-term mentoring will continue beyond the life of the project."

Coordinator

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EU contribution: EUR 309 235,2

Subjects

[Life Sciences](#)

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GLAMMAP

Project reference: 324630

Funded under: FP7-IDEAS-ERC

Mapping Culture (GlamMap): Scalability of insightful metadata visualisation for the GLAM (cultural heritage) sector

From 2013-09-01 **to** 2014-08-31, ongoing project

Project details

Total cost: EUR 149 999,85	Topic(s): <ul style="list-style-type: none">ERC-OA-2012-PoC - European Research Council ERC Proof of Concept
EU contribution: EUR 149 999,85	Call for proposal: ERC-2012-PoC
Coordinated in: Netherlands	Funding scheme: CSA-SA(POC)

Objective

"Mapping Culture (GlamMap) verifies scalability, societal relevance, innovation and commercialisation potential of a metadata visualisation tool developed in a pilot within the ERC project 'Tarski's Revolution' (TRANH). We want to propose a visualisation software package aimed at the GLAM (cultural heritage) industry sector. The software we envisage (GlamMap) will enable GLAM actors to provide web-based visualisations of their collections of books, paintings or movies in a flexible, insightful, cost-effective and user-friendly way to the benefit of various kinds of users, including both researchers and the public at large. We shall build a visualisation prototype (small-scale technical validation) of GlamMap integrating a data harvester. Our team will include two programmers and a technical supervisor coordinated by the applicant (PI), possibly aided by a student assistant. The data harvester benchmarking will rely on the data manually collected for the original ERC project pilot. Market research to investigate competitiveness of our software with respect to alternative solutions will be conducted working in partnership with members of the GLAM industry sector. Market research for GlamMap will also include investigating viability of a (open source) Red Hat-style business model."

Host Institution

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Subjects

Scientific Research

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SMARTCULTURE

Project reference: 319987

Funded under: [FP7-REGIONS](#)

SMART CULTURE

From 2012-12-01 to 2015-11-30, ongoing project

Project details

Total cost: EUR 2 938 495,2	Topic(s): <ul style="list-style-type: none">REGIONS-2012-2013-1 - Transnational cooperation between regional research-driven clusters
EU contribution: EUR 2 642 713	Call for proposal: FP7-REGIONS-2012-2013-1
Coordinated in: France	Funding scheme: CSA-CA - Coordination (or networking) actions

Objective

"The SmartCulture project aims to provide a sustainable access to cultural heritage to a wider range of users by the use of digital technologies. Digital technologies will help to transform passive audiences into active practitioners of culture. The consortium will promote the creation of engaging digital experiences for access to cultural resources by the cross fertilization between ICT enterprises, Creative and Cultural Industries (especially SMEs) and research stakeholders across Europe. This cross fertilization will lead to new opportunities and good practices for innovative digital access to cultural resources and digital cultural mediation.

These challenges fully comply with the objectives of the Work Program for ICT of the FP7 and the EU Work Plan for Culture 2011-2014 and with the conclusions of the green paper on Cultural and Creative Industries.

Most of the eight regions involved in the SmartCulture project have a very high population, a very rich cultural heritage (e.g. Louvre-Lens, Museo Guggenheim, Museo del Prado), as well as a dynamic contents production. Some regions are European leaders for Information & Communication and Creative and Cultural Industries. All of the participants in the SmartCulture project have a strong relationship to European Capitals of Culture (ECOC) as winners or candidates.

The consortium has the potentialities to develop innovative and efficient ways to provide access to cultural resources to a wider range of citizens, and it is obvious that there is a "market" for this. We have strong networks for ICT enterprises and CCI (especially SMEs), but we need to strengthen cross fertilization between technological and creative industries, by encouraging for example mobility for professionals and researchers, and the emergence of common data exchange formats for digital experiences. International competition with big players is forcing us to build a common international strategy, for gaining new markets, especially emerging ones."

Related information

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RANDERS KOMMUNE
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Subjects

Scientific Research

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PHENICX

Project reference: 601166

Funded under: FP7-ICT



Performances as Highly Enriched and Interactive Concert Experiences

From 2013-02-01 to 2016-01-31

Project details

Total cost: EUR 3 726 543	Topic(s): <ul style="list-style-type: none">ICT-2011.8.2 - ICT for access to cultural resources
EU contribution: EUR 2 800 000	Call for proposal: FP7-ICT-2011-9
Coordinated in: Spain	Funding scheme: CP - Collaborative project (generic)

PHENICX: Changing the way we experience classical music concerts

Live music concert performances are largely attended by dedicated audiences only. The PHENICX project aims at bridging the gap between the online and offline entertainment worlds. It will make use of the state-of-the-art digital multimedia and internet technology to make the traditional concert experiences rich and universally accessible: concerts will become multimodal, multi-perspective and multilayer digital artefacts that can be easily explored, customized, personalized, (re)enjoyed and shared among the users. The main goal is twofold: (a) to make live concerts appealing to potential new audience and (b) to maximize the quality of concert experience for everyone.

Objective

Modern digital multimedia and internet technology have radically changed the ways people find entertainment and discover new interests online, seemingly without any physical or social barriers. Such new access paradigms are in sharp contrast with the traditional means of entertainment. An illustrative example of this is live music concert performances that are largely being attended by dedicated audiences only. The PHENICX project aims at bridging the gap between the online and offline entertainment worlds. It will make use of the state-of-the-art digital multimedia and internet technology to make the traditional concert experiences rich and universally accessible: concerts will become multimodal, multi-perspective and multilayer digital artefacts that can be easily explored, customized, personalized, (re)enjoyed and shared among the users. The main goal is twofold: (a) to make live concerts appealing to potential new audience and (b) to maximize the quality of concert experience for everyone.

Scientific objectives of PHENICX are (i) to generate a reliable and effective set of techniques for multimodal enrichment of live music concert recordings suitable for implementation and deployment in real-world situations, and (ii) finding ways to offer the resulting multi-faceted digital artefacts as engaging digital experiences to a wide range of users. The project will establish a methodological framework to map these scientific objectives onto a solid implementation platform that will be developed incrementally and tested in real-life use settings.

PHENICX will mainly focus on classical music - a European heritage asset that suffers heavily from an image of inaccessibility to outsider audiences. However, findings from

PHENICX will be relevant to live concert situations in any genre. With an innovative technology partner, as well as two authoritative professional music stakeholders in the consortium, the project has strong immediate impact and dissemination potential.

Related information

Documents and Publications

- [Project website](#)
- [Methods to compute music content descriptors](#)
- [Discovery algorithms and models for social communities](#)
- [Off-line music visualisation technology](#)
- [Auto-tagger that predicts reliable semantic labels on the granularity of musical segments](#)
- [Methods for identifying and exploiting multimodal support sources for audio processing tasks](#)
- [Mining algorithms and models for socially established utility and meaning](#)
- [PHENICX demonstrators, Phase I](#)
- [Automatic extraction of performance-related parameters from audio recordings and live performances](#)
- [PHENICX demonstrators, Phase II](#)
- [Methods to extract web information from music piece as a whole](#)
- [Methods for synchronised, multi-perspective audio and video recordings](#)
- [Performance visualisation technology](#)
- [Evaluation Methodology](#)
- [Methods for recognising the performer's gestures from visual live recording data](#)

Multimedia

- [PHENICX: multimodal enrichment of live music](#)

Coordinator

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FUNDACIO PRIVADA PER A L'ESCOLA SUPERIOR DE MUSICA DE CATALUNYA
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